

# NZQA

New Zealand Qualifications Authority  
Mana Tohu Matauranga O Aotearoa

[Home](#) > [Qualifications and standards](#) > [Awards](#) > [New Zealand Scholarship](#) > [Scholarship subjects](#) > [Visual Arts](#) > [Sculpture exemplars - 2018](#)

---

## Scholarship sculpture exemplars - 2018

Show: [All Scholarship resources](#)

### Scholarship

(click icon images to see a large version in a new window)



Panel 1 (JPG, 381KB)



Panel 2 (JPG, 387KB)



Panel 3 (JPG, 403KB)

[Entire Folio \(JPG, 1.1MB\)](#)

### Sample Workbook pages



Sample page 1 (JPG, 325KB)



Sample page 2 (JPG, 306KB)



Sample page 3 (JPG, 272KB)



Sample page 4 (JPG, 382KB)



Sample page 5 (JPG, 319KB)



Sample page 6 (JPG, 318KB)



Sample page 7  
(JPG, 314KB)



Sample page 8  
(JPG, 417KB)

---

This Scholarship Sculpture submission undertook an inventive approach to explore the idea of ‘the shoe’ – how society values it and the notion of sneaker culture as wearable fashion within popular culture and social-political contexts. Taking their passion for shoes as the impetus for the proposition, the candidate engaged in an authentic and critically engaging inquiry into the impact of shoes in terms of style, personal confidence, commodity, class and culture. They achieve this through critiquing how value links to social media, consumerism and advertising, as well as the power of that influence.

The inquiry begins with a material exploration looking at functionality through sculptural invention and humour. The transpiring works are not only playful but address ideas of functioning / non-functioning, comfort / discomfort, conforming / non-conforming through material association and parody. An extensive series of inventive sculptural works are produced that laterally push the idea of what a shoe represents — practically, metaphorically and conceptually.

Throughout the body of work, the notion of status in society is questioned and interrogated using different sculptural approaches and modes of operation. Moving in and out of design concepts, the candidate progresses the proposition in self-questioning and clever ways, such as using Instagram to connect to celebrities such as Kanye West and DJ Khaled, and by producing posters that question assumptions around fashion – juxtaposing a homelessness aesthetic to critique the value of high fashion and celebrity endorsement, as opposed to the reality of homelessness. The candidate also investigates how they can produce work that puts the question of authenticity out front. They do this by creating a replica object of the Kanye West Adidas Yeezy 350 Boost shoe, making it out of cardboard and newspaper, then posting an image of the copy on Instagram to create dialogue and create feedback ‘likes’ – integrating their position as a consumer of both social media and fashion, evidencing the level of ownership and genuine inquiry.

The workbook is exceptional for the way the candidate talks through key concepts and exploratory phases. The sculptural work is intelligently thought through, with some very original and engaging propositions, activity and reflection. Subheadings aptly lead the reader through the making conceptual process: The Yeezy Effect, Trends, Values in Society, Obsession and Waste, as well as a number of "Sculptural Ideas", which both position explanation and argument regarding the intention and conceptual realisation of each work or sub-category. Lateral and sophisticated use of references to popular culture in the making, such as the newspaper replica of a Yeezy shoe, the sole of a shoe acting as the dioramic ground to illustrate an industrial world, and painting on actual shoes, asserts a punk style aesthetic that aligns to the conceptual terrain. Selected artistic reference (Oldenburg, Duchamp, Manzoni) also affords lateral approaches to the proposition, opening up a sculptural dialogue that never stops searching.